

Interstitial Concrecence of the Subject, in Existence:



By Slavoj Žižek

#### I. The Order of Psychoanalysis in Lacan and in Sirohi

First there is a problem in psychoanalysis, the order of conflictual processes which creates a deadlock. This then is resolved by ordering the whole process in a general theory of relativity, and special theory of relativity which began with the homology between Einstein, Marx and Freud, as the formal imbalance of the effect of curvature caused by a matter hitting the formal space, which in special theory of relativity became an effect, which means a small incident is enough to cause disaster, as Lacan kept arguing. In its formal space Sirohi introduces the theory of surreal number groups around the real, as the answer to the imbalance in curvature being purely a curvature of the process of psychoanalysis as effect. Therefore the suture of the ideology by means of subjectivity is then in Lacan far too similar to the problem of suture cure, which means just an elocution by way of Milner's thesis of semblance and its critique and even process linked to cure by pure critique or the conceptual level of the practical process, which in Sirohi shifts to the immanence of critique and conceptual process to semblant real which is the real of a critique, cure and praxis to the theoretical effect as enounce. When Sirohi enacts a piece of harassment as his example of behavior, he does not posit himself as the enemy, but eclipses it in a suture undone, as opposed to suture and external contradiction in Lacan, so the subject of fantasy appears in Sirohi and Lacan symmetric, to identify the real barred subject with the fantasy and so identify with structure, except there is Truth in Sirohi, something like fidelity or Mallarmé shines into the grimace of the real, as its extimacy in Lacan which in Sirohi is actually destruction of the big Other. In *Theorie du Sujet*, Badiou opted for this minimal disaster as an option, but with a distrust of the positive remainder or agalma, which Sirohi annihilates into a consistent multiplicity, something like the next step by Badiou - a subject between one consistency to another by forcing, which in Sirohi is the process of perseverance by resolving the contradiction into a consistent contradiction.

So psychoanalytic cure is the effect or matter which curves the formal space through constant curing elliptical language. This then is the failure and tragedy of the left, which treats antagonism as external to the internal process which has to antagonize and annihilate the enemy, in comparison to Sirohi's movement of antagonism to the enemy in the psychoanalytic homology.

The shift from Marx to Sirohi then is the treatment of contradiction, as Mazumdar and Sanyal argue, not as an externalism of the process of insurrection, but as internal to the topos of the state as an element of the totalisation by way of quick seizure of power and permanent revolution as dynamic which in normal space faces the enemy at each point which then is made a tactical judgement which is similar to antagonizing the enemy. It means that the formal space of death instinct is in recent periods - stone pelting on the issue of the enemy who is finally a fascist or far right party enemy who usually curves the space of the movement into a deadlock.

## II. Sex, Sexual Appeal and the Lip by Sirohi

Therefore the logical space for the option of death drive is then the place of transparent subjects which are in Hallward the process of intervention in the logical space of curvature of the formal symbolic order, which in Sirohi becomes a retroaction which resembles the problem of cure, as the deadlock of history, 20th century fascisms and 21st century victory as the dialectical twisting of a subject in the process of retroaction in the cause of the people. This is similar to the problem of sex and sexual activity in Freud, which is necessary but retroactive, in the cause as effect structure of a unconscious desire in the activity, which means in Lacan - there is no such thing as a sexual relationship - which means the act is similar to the evental space of the morning after which is the space of Lacan's symbolic identity with the object a and its failure, which in Sirohi becomes the poetic matheme - the morning together, the joining or junction of a disjunctive synthesis then - Communism between Old and New as destruction in Mao Zedong and simple synthesis in the contemporary left is shifted to its immanence in suture to critique as cure.

No wonder, in speculative cinema, the cut of Chaplin's "The Left" is finally best read as not the neutral option of contemporary lefts, that includes intervention in Hallward's sense, which is the option of Chaplin's first choice - the left intervenes in radical politics and forms a thought relation to the real, and people and leads it to constant victory as a type of victory in Trotsky which is caused by a sudden hysterical joke on the far right and fascisms, which is the elliptical moment in the topos of destruction as immanent disjunctive synthesis, something like the second edit is more correct - the opposite idea of the left winning by dominance through a sheer uncertainty of its position calculated by an elliptical form of poem - how can, Chaplin asks, I win in this total catastrophe and ballet ensues, which means the process is not only the Intervention, but also the joke, ellipses and such parataxes and antinomies of the leftist project as purely immanent to the critique of ordinary suture to ideology, which produced the Hollywood Chaplin as a simple process of victory of the left and its consequent permanent victory, something like the ideology of Americanism, which involves the close editing and censorship of the idea of Trotsky with CIA, in a coup, which resembles the CIA director said in his documents, too much the force of the left and CIA in a combination as it is called "a matheme."